

Index to Volume LXXXIV, 2002

ANTLIFF, MARK, "Fascism, Modernism, and Modernity: The State of Research," 148–69

BERDINI, PAOLO, review of Marvin Trachtenberg, *Dominion of the Eye: Urbanism, Art, and Power in Early Modern Florence*, 170–72

BOGEL, CYNTHIA J., "Canonizing Kannon: The Ninth-Century Esoteric Buddhist Altar at Kanshinji," 30–64

BOIME, ALBERT, "William Holman Hunt's *The Scapegoat*: Rite of Forgiveness/Transference of Blame," 94–114

BRETTELL, RICHARD R., review of Nancy Locke, *Manet and the Family Romance*; and Susan Sidlauskas, *Body, Place, and Self in Nineteenth-Century Painting*, 689–91

BURKUS-CHASSON, ANNE, "Between Representations: The Historical and the Visionary in Chen Hongshou's *Yaji*," 315–33

BURNS, SARAH, review of Matthew Baigell, *Artist and Identity in Twentieth-Century America*; and Jonathan Weinberg, *Ambition and Love in Modern American Art*, 694–96

CAMPBELL, STEPHEN J., "'Fare una Cosa Morta Parer Viva': Michelangelo, Rosso, and the (Un)Divinity of Art," 596–620

CARROLL, MARGARET D., review of Edward Snow, *Inside Bruegel: The Play of Images in Children's Games*; and Ethan Matt Kavalier, *Pieter Bruegel: Parables of Order and Enterprise*, 177–79

CAST, DAVID, review of Lisa Tickner, *Modern Life and Modern Subjects: British Art in the Early Twentieth Century*, 532–35

CLAYSON, HOLLIS, "'Some Things Bear Fruit'? Witnessing the Bonds between Van Gogh and Gauguin," review of *Van Gogh and Gauguin: The Studio of the South*, 670–84

CLUNAS, CRAIG, review of Jonathan Hay, *Shitao: Painting and Modernity in Early Qing China*, 686–89

COHEN, DAVID, review of Amy Newman, *Challenging Art: Artforum 1962–1974*, 535–38

COLE, MICHAEL, "The Demonic Arts and the Origin of the Medium," 621–40

CORBETT, DAVID PETERS, review of Christopher Green, *Art in France 1900–1940*, 691–94

DUSKOVA, KATERINA, review of James Elkins, *What Painting Is: The Object Stares Back: On the Nature of Seeing: Our Beautiful, Dry, and Distant Texts: Art History as Writing: On Pictures and the Words That Fail Them; How to Use Your Eyes*, 186–88

EMISON, PATRICIA, review of Jodi Cranston, *The Poetics of Portraiture in the Italian Renaissance*, 388–92

FELDMAN, MARIAN H., "Luxurious Forms: Redefining a Mediterranean 'International Style,' 1400–1200 B.C.E.," 6–29

FLOOD, FINBARR BARRY, "Between Cult and Culture: Bamiyan, Islamic Iconoclasm, and the Museum," 641–59

FRANK, MITCHELL B., review of Olga Hazan, *Le mythe du progrès artistique*, 379–81

GIBSON-WOOD, CAROL, "Picture Consumption in London at the End of the Seventeenth Century," 491–500

GILMORE, JONATHAN, review of Beat Wyss, *Hegel's Art History and the Critique of Modernity*; and Jean-Marie Schaeffer, *Art of the Modern Age: Philosophy of Art from Kant to Heidegger*, 523–26

GOTLIEB, MARC, "The Painter's Secret: Invention and Rivalry from Vasari to Balzac," 469–90

HAMLIN, CYRUS, review of James J. Sheehan, *Museums in the German Art World: From the End of the Old Regime to the Rise of Modernism*, 179–81

HOLLY, MICHAEL ANN, "Mourning and Method," 660–69

JACOBS, FREDRIKA, "(Dis)assembling: Marsyas, Michelangelo, and the Accademia del Disegno," 426–48

JOHNSON, GERALDINE A., review of Debra Pincus, *The Tombs of the Doges of Venice*; Mary Bergstein, *The Sculpture of Nanni di Banco*; Andrew Butterfield, *The Sculptures of Andrea del Verrocchio*; and Thomas Martin, *Alessandro Vittoria and the Portrait Bust in Renaissance Venice: Remodeling Antiquity*, 526–28

KOGMAN-APPEL, KATRIN, "Hebrew Manuscript Painting in Late Medieval Spain," 246–72

LEE, PAMELA M., review of Alex Potts, *The Sculptural Imagination: Figurative, Modernist, Minimalist*, 392–96

LINGO, ESTELLE, "The Greek Manner and a Christian Canon: François Duquesnoy's *Saint Swithin*," 65–93

LIU, HEPING, "The Water Mill and Northern Song Imperial Patronage of Art, Commerce, and Science," 566–95

LUBIN, DAVID, "Projecting an Image: The Contested Cultural Identity of Thomas Eakins," review of *Thomas Eakins: American Realist*, 510–22

MERBACK, MITCHELL B., review of Diane Wolfthal, *Images of Rape: The "Heroic" Tradition and Its Alternatives*, 381–86

MORRALL, ANDREW, review of Paul A. Hills, *Venetian Colour: Marble, Mosaic, Painting and Glass, 1250–1550*, 172–76

PISSARRO, JOACHIM, review of Molly Nesbit, *Their Common Sense*; and Luc Ferry, *Le sens du beau*, 181–86

PON, LISA, review of Carmen C. Bambach, *Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice, 1300–1600*, 386–88

PRETTEJOHN, ELIZABETH, "Lawrence Alma-Tadema and the Modern City of Ancient Rome," 115–29

RANDOLPH, ADRIAN W.B., review of Diana Norman, *Siena and the Virgin: Art and Politics in a Late Medieval City State*; Megan Holmes, *Fra Filippo Lippi: The Carmelite Painter*; and Jacqueline Marie Musacchio, *The Art and Ritual of Childbirth in Renaissance Italy*, 528–32

SEREBRENNIKOV, NINA EUGENIA, "Pieter Bruegel the Elder: The Draftsman Revealed," review of *Pieter Bruegel the Elder: Drawings and Prints*, 501–10

SHANKEN, ANDREW M., "Planning Memory: Living Memorials in the United States during World War II," 130–47

SOHM, PHILIP, "Caravaggio's Deaths," 449–68

SUMMERS, DAVID, review of Thomas Crow, *The Intelligence of Art*, 373–79

TSIANG, KATHERINE R., "Changing Patterns of Divinity and Reform in the Late Northern Wei," 222–45

WALDMAN, LOUIS ALEXANDER, "New Light on the Capponi Chapel in S. Felicita," 293–314

WALLACH, ALAN, "Thomas Cole's *River in the Catskills* as Antipastoral," 334–50

WESTERMANN, MARIET, "After Iconography and Iconoclasm: Current Research in Netherlandish Art, 1566–1700," 351–72

WITCOMBE, CHRISTOPHER L.C.E., "The Chapel of the Courtesan and the Quarrel of the Magdalens," 273–92

ZORACH, REBECCA, review of Anita Albus, *The Art of Arts: Rediscovering Painting*, 685–86

Architecture

HAMLIN, CYRUS, review of James J. Sheehan, *Museums in the German Art World: From the End of the Old Regime to the Rise of Modernism*, 179–81

SHANKEN, ANDREW M., "Planning Memory: Living Memorials in the United States during World War II," 130–47

Asian Art

BOGEL, CYNTHIA J., "Canonizing Kannon: The Ninth-Century Esoteric Buddhist Altar at Kanshinji," 30–64

Index to Volume LXXXIV, 2002

ANTLIFF, MARK, "Fascism, Modernism, and Modernity: The State of Research," 148–69

BERDINI, PAOLO, review of Marvin Trachtenberg, *Dominion of the Eye: Urbanism, Art, and Power in Early Modern Florence*, 170–72

BOGEL, CYNTHIA J., "Canonizing Kannon: The Ninth-Century Esoteric Buddhist Altar at Kanshinji," 30–64

BOIME, ALBERT, "William Holman Hunt's *The Scapegoat*: Rite of Forgiveness/Transference of Blame," 94–114

BRETTELL, RICHARD R., review of Nancy Locke, *Manet and the Family Romance*; and Susan Sidlauskas, *Body, Place, and Self in Nineteenth-Century Painting*, 689–91

BURKUS-CHASSON, ANNE, "Between Representations: The Historical and the Visionary in Chen Hongshou's *Yaji*," 315–33

BURNS, SARAH, review of Matthew Baigell, *Artist and Identity in Twentieth-Century America*; and Jonathan Weinberg, *Ambition and Love in Modern American Art*, 694–96

CAMPBELL, STEPHEN J., "'Fare una Cosa Morta Parer Viva': Michelangelo, Rosso, and the (Un)Divinity of Art," 596–620

CARROLL, MARGARET D., review of Edward Snow, *Inside Bruegel: The Play of Images in Children's Games*; and Ethan Matt Kavalier, *Pieter Bruegel: Parables of Order and Enterprise*, 177–79

CAST, DAVID, review of Lisa Tickner, *Modern Life and Modern Subjects: British Art in the Early Twentieth Century*, 532–35

CLAYSON, HOLLIS, "'Some Things Bear Fruit'? Witnessing the Bonds between Van Gogh and Gauguin," review of *Van Gogh and Gauguin: The Studio of the South*, 670–84

CLUNAS, CRAIG, review of Jonathan Hay, *Shitao: Painting and Modernity in Early Qing China*, 686–89

COHEN, DAVID, review of Amy Newman, *Challenging Art: Artforum 1962–1974*, 535–38

COLE, MICHAEL, "The Demonic Arts and the Origin of the Medium," 621–40

CORBETT, DAVID PETERS, review of Christopher Green, *Art in France 1900–1940*, 691–94

DUSKOVA, KATERINA, review of James Elkins, *What Painting Is: The Object Stares Back: On the Nature of Seeing: Our Beautiful, Dry, and Distant Texts: Art History as Writing: On Pictures and the Words That Fail Them; How to Use Your Eyes*, 186–88

EMISON, PATRICIA, review of Jodi Cranston, *The Poetics of Portraiture in the Italian Renaissance*, 388–92

FELDMAN, MARIAN H., "Luxurious Forms: Redefining a Mediterranean 'International Style,' 1400–1200 B.C.E.," 6–29

FLOOD, FINBARR BARRY, "Between Cult and Culture: Bamiyan, Islamic Iconoclasm, and the Museum," 641–59

FRANK, MITCHELL B., review of Olga Hazan, *Le mythe du progrès artistique*, 379–81

GIBSON-WOOD, CAROL, "Picture Consumption in London at the End of the Seventeenth Century," 491–500

GILMORE, JONATHAN, review of Beat Wyss, *Hegel's Art History and the Critique of Modernity*; and Jean-Marie Schaeffer, *Art of the Modern Age: Philosophy of Art from Kant to Heidegger*, 523–26

GOTLIEB, MARC, "The Painter's Secret: Invention and Rivalry from Vasari to Balzac," 469–90

HAMLIN, CYRUS, review of James J. Sheehan, *Museums in the German Art World: From the End of the Old Regime to the Rise of Modernism*, 179–81

HOLLY, MICHAEL ANN, "Mourning and Method," 660–69

JACOBS, FREDRIKA, "(Dis)assembling: Marsyas, Michelangelo, and the Accademia del Disegno," 426–48

JOHNSON, GERALDINE A., review of Debra Pincus, *The Tombs of the Doges of Venice*; Mary Bergstein, *The Sculpture of Nanni di Banco*; Andrew Butterfield, *The Sculptures of Andrea del Verrocchio*; and Thomas Martin, *Alessandro Vittoria and the Portrait Bust in Renaissance Venice: Remodeling Antiquity*, 526–28

KOGMAN-APPEL, KATRIN, "Hebrew Manuscript Painting in Late Medieval Spain," 246–72

LEE, PAMELA M., review of Alex Potts, *The Sculptural Imagination: Figurative, Modernist, Minimalist*, 392–96

LINGO, ESTELLE, "The Greek Manner and a Christian Canon: François Duquesnoy's *Saint Swithin*," 65–93

LIU, HEPING, "The Water Mill and Northern Song Imperial Patronage of Art, Commerce, and Science," 566–95

LUBIN, DAVID, "Projecting an Image: The Contested Cultural Identity of Thomas Eakins," review of *Thomas Eakins: American Realist*, 510–22

MERBACK, MITCHELL B., review of Diane Wolfthal, *Images of Rape: The "Heroic" Tradition and Its Alternatives*, 381–86

MORRALL, ANDREW, review of Paul A. Hills, *Venetian Colour: Marble, Mosaic, Painting and Glass, 1250–1550*, 172–76

PISSARRO, JOACHIM, review of Molly Nesbit, *Their Common Sense*; and Luc Ferry, *Le sens du beau*, 181–86

PON, LISA, review of Carmen C. Bambach, *Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice, 1300–1600*, 386–88

PRETTEJOHN, ELIZABETH, "Lawrence Alma-Tadema and the Modern City of Ancient Rome," 115–29

RANDOLPH, ADRIAN W.B., review of Diana Norman, *Siena and the Virgin: Art and Politics in a Late Medieval City State*; Megan Holmes, *Fra Filippo Lippi: The Carmelite Painter*; and Jacqueline Marie Musacchio, *The Art and Ritual of Childbirth in Renaissance Italy*, 528–32

SEREBORENNIKOV, NINA EUGENIA, "Pieter Bruegel the Elder: The Draftsman Revealed," review of *Pieter Bruegel the Elder: Drawings and Prints*, 501–10

SHANKEN, ANDREW M., "Planning Memory: Living Memorials in the United States during World War II," 130–47

SOHM, PHILIP, "Caravaggio's Deaths," 449–68

SUMMERS, DAVID, review of Thomas Crow, *The Intelligence of Art*, 373–79

TSIANG, KATHERINE R., "Changing Patterns of Divinity and Reform in the Late Northern Wei," 222–45

WALDMAN, LOUIS ALEXANDER, "New Light on the Capponi Chapel in S. Felicita," 293–314

WALLACH, ALAN, "Thomas Cole's *River in the Catskills* as Antipastoral," 334–50

WESTERMANN, MARIET, "After Iconography and Iconoclasm: Current Research in Netherlandish Art, 1566–1700," 351–72

WITCOMBE, CHRISTOPHER L.C.E., "The Chapel of the Courtesan and the Quarrel of the Magdalens," 273–92

ZORACH, REBECCA, review of Anita Albus, *The Art of Arts: Rediscovering Painting*, 685–86

Architecture

HAMLIN, CYRUS, review of James J. Sheehan, *Museums in the German Art World: From the End of the Old Regime to the Rise of Modernism*, 179–81

SHANKEN, ANDREW M., "Planning Memory: Living Memorials in the United States during World War II," 130–47

Asian Art

BOGEL, CYNTHIA J., "Canonizing Kannon: The Ninth-Century Esoteric Buddhist Altar at Kanshinji," 30–64

BURKUS-CHASSON, ANNE, "Between Representations: The Historical and the Visionary in Chen Hongshou's *Yaji*," 315–33

CLUNAS, CRAIG, review of Jonathan Hay, *Shitao: Painting and Modernity in Early Qing China*, 686–89

LIU, HEPING, "The Water Mill and Northern Song Imperial Patronage of Art, Commerce, and Science," 566–95

TSIANG, KATHERINE R., "Changing Patterns of Divinity and Reform in the Late Northern Wei," 222–45

Baroque and 18th-Century Art

GIBSON-WOOD, CAROL, "Picture Consumption in London at the End of the Seventeenth Century," 491–500

LINGO, ESTELLE, "The Greek Manner and a Christian Canon: François Duquesnoy's *Saint Susanna*," 65–93

SOHM, PHILIP, "Caravaggio's Deaths," 449–68

WESTERMANN, MARIËT, "After Iconography and Iconoclasm: Current Research in Netherlandish Art, 1566–1700," 351–72

Early Christian, Byzantine, and Medieval Art

KOGMAN-APPEL, KATRIN, "Hebrew Manuscript Painting in Late Medieval Spain," 246–72

Egyptian, Ancient Near Eastern, and Classical Art

FELDMAN, MARIAN H., "Luxurious Forms: Redefining a Mediterranean 'International Style,'" 1400–1200 B.C.E., 6–29

Islamic Art

FLOOD, FINBARR BARRY, "Between Cult and Culture: Bamiyan, Islamic Iconoclasm, and the Museum," 641–59

19th- and Early 20th-Century European Art

ANTLIFF, MARK, "Fascism, Modernism, and Modernity: The State of Research," 148–69

BOIME, ALBERT, "William Holman Hunt's *The Scapegoat*: Rite of Forgiveness/Transference of Blame," 94–114

BRETTELL, RICHARD R., review of Nancy Locke, *Manet and the Family Romance*; and Susan Sidlauskas, *Body, Place, and Self in Nineteenth-Century Painting*, 689–91

CAST, DAVID, review of Lisa Tickner, *Modern Life and Modern Subjects: British Art in the Early Twentieth Century*, 532–35

CLAYSON, HOLLIS, "Some Things Bear Fruit? Witnessing the Bonds between Van Gogh and Gauguin," review of *Van Gogh and Gauguin: The Studio of the South*, 670–84

CORBETT, DAVID PETERS, review of Christopher Green, *Art in France 1900–1940*, 691–94

HAMLIN, CYRUS, review of James J. Sheehan, *Museums in the German Art World: From the End of the Old Regime to the Rise of Modernism*, 179–81

PRETTEJOHN, ELIZABETH, "Lawrence Alma-Tadema and the Modern City of Ancient Rome," 115–29

Post-1945 North American, South American, and European Art

COHEN, DAVID, review of Amy Newman, *Challenging Art: Artforum 1962–1974*, 535–38

LEE, PAMELA M., review of Alex Potts, *The Sculptural Imagination: Figurative, Modernist, Minimalist*, 392–96

SUMMERS, DAVID, review of Thomas Crow, *The Intelligence of Art*, 373–79

Pre-1945 North American and South American Art

BURNS, SARAH, review of Matthew Baigell, *Artist and Identity in Twentieth-Century America*; and Jonathan Weinberg, *Ambition and Love in Modern American Art*, 694–96

LUBIN, DAVID, "Projecting an Image: The Contested Cultural Identity of Thomas Eakins," review of *Thomas Eakins: American Realist*, 510–22

WALLACH, ALAN, "Thomas Cole's *River in the Catskills* as Antipastoral," 334–50

Renaissance Art

BERDINI, PAOLO, review of Marvin Trachtenberg, *Dominion of the Eye: Urbanism, Art, and Power in Early Modern Florence*, 170–72

CAMPBELL, STEPHEN J., "'Fare una Cosa Morta Pare Viva': Michelangelo, Rosso, and the (Un)Divinity of Art," 596–620

CARROLL, MARGARET D., review of Edward Snow, *Inside Bruegel: The Play of Images in Children's Games*; and Ethan Matt Kavalier, *Pieter Bruegel: Parables of Order and Enterprise*, 177–79

COLE, MICHAEL, "The Demonic Arts and the Origin of the Medium," 621–40

EMISON, PATRICIA, review of Jodi Cranston, *The Poetics of Portraiture in the Italian Renaissance*, 388–92

JACOBS, FREDRIKA, "(Dis)assembling: Marsyas, Michelangelo, and the Accademia del Disegno," 426–48

JOHNSON, GERALDINE A., review of Debra Pincus, *The Tombs of the Doges of Venice*; Mary Bergstein, *The Sculpture of Nanni di Banco*; Andrew Butterfield, *The Sculptures of Andrea del Verrocchio*; and Thomas Martin, *Alessandro Vittoria and the Portrait Bust in Renaissance Venice: Remodeling Antiquity*, 526–28

MORRALL, ANDREW, review of Paul A. Hills, *Venetian Colour: Marble, Mosaic, Painting and Glass, 1250–1550*, 172–76

PON, LISA, review of Carmen C. Bambach, *Drawing and Painting in the Italian Renaissance Workshop: Theory and Practice, 1300–1600*, 386–88

RANDOLPH, ADRIAN W.B., review of Diana Norman, *Siena and the Virgin: Art and Politics in a Late Medieval City State*; Megan Holmes, *Fra Filippo Lippi: The Carmelite Painter*; and Jacqueline Marie Musacchio, *The Art and Ritual of Childbirth in Renaissance Italy*, 528–32

SEREBRENNIKOV, NINA EUGENIA, "Pieter Bruegel the Elder: The Draftsman Revealed," review of *Pieter Bruegel the Elder: Drawings and Prints*, 501–10

WALDMAN, LOUIS ALEXANDER, "New Light on the Capponi Chapel in S. Felicita," 293–314

WITCOMBE, CHRISTOPHER, L.C.E., "The Chapel of the Courtesan and the Quarrel of the Magdalens," 273–92

ZORACH, REBECCA, review of Anita Albus, *The Art of Arts: Rediscovering Painting*, 685–86

Theory of Art History, Aesthetics

DUSKOVA, KATERINA, review of James Elkins, *What Painting Is; The Object Stares Back: On the Nature of Seeing: Our Beautiful, Dry, and Distant Texts: Art History as Writing: On Pictures and the Words That Fail Them; How to Use Your Eyes*, 186–88

FRANK, MITCHELL B., review of Olga Hazan, *Le mythe du progrès artistique*, 379–81

GILMORE, JONATHAN, review of Beat Wyss, *Hegel's Art History and the Critique of Modernity*; and Jean-Marie Schaeffer, *Art of the Modern Age: Philosophy of Art from Kant to Heidegger*, 523–26

GOTLIEB, MARC, "The Painter's Secret: Invention and Rivalry from Vasari to Balzac," 469–90

HOLLY, MICHAEL ANN, "Mourning and Method," 660–69

MERBACK, MITCHELL B., review of Diane Wolfthal, *Images of Rape: The "Heroic" Tradition and Its Alternatives*, 381–86

PISSARRO, JOACHIM, review of Molly Nesbit, *Their Common Sense*; and Luc Ferry, *Le sens du beau*, 181–86

SUMMERS, DAVID, review of Thomas Crow, *The Intelligence of Art*, 373–79